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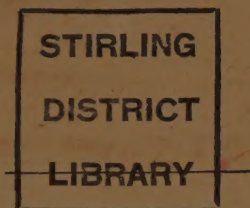


# Old English Melodies.

WORDS AND MUSIC

ARRANGED BY

H. Lane Wilson.



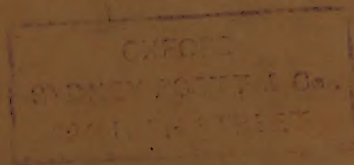
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## THE SLIGHTED SWAIN.

---

CHLOE proves false, but still she is charming ;  
Nature, like beauty, her temper has made  
Subject to change : o'er each heart she will range,  
Always the fairest, ever the rarest,  
Always the fairest in beauty arrayed.

Banish my senses, but let her not slight me,  
Love ne'er was made to inherit disdain ;  
Love is a bubble that gives mankind trouble :  
Ever alluring, seldom enduring,  
Chloe, who flouts me, I sigh for in vain.



## THE SLIGHTED SWAIN.

Tempo di Minuetto.

Voice.

Piano.

gracefully

*mf* *pp*

*f* *rit.* *a tempo*

*mf* *p* *tr*

Chlo - e proves false, — but still she is charm - ing;

*mf* *p*

Na - ture, like beau - ty, — her — tem - per — has — made

Sub - ject to change; o'er each heart she will

*poco rall.* range, *mf a tempo* Always the fair - est,

*colla voce* *p a tempo*

Red. Red.

*p* ev - er the rar - est, Always the

*p*

Red. Red.

fair - est in beau - ty ar - rayed.

*colla voce* *a tempo*



*f* *rit.*

*Red.*

*f* *p*

Ban - ish my sen - ses, but let her not

*a tempo* *mf* *p*

slight me. Love ne'er was made to in -

*V*

- her - it dis - dain; Love is a bub - ble that

*p*

*Red.* *Red.*



*rit.* *mf a tempo*

gives man - kind trou - ble, Ev - er al - lur - ing,

*rit.* *mf a tempo*

*Red.* *Red.*

*pp* *cresc.*

sel - dom en - dur - ing, Chlo - e who flouts me - I

*pp* *f* *dim.*

*rall.* *pp* *f a tempo*

sigh for in vain, — Chlo - e who flouts me - I

*rall.* *pp* *f a tempo* *dim.* *colla voce*

*Red.* \*

*tr.*

sigh for in vain. —

*Red.* \* *Red.* \*



## THE PRETTY CREATURE.

---

Oh ! the pretty, pretty creature !  
When I next do meet her,  
No more like a clown  
Will I face her frown,  
But gallantly will I treat her.  
Oh ! the pretty, pretty creature.

But then her wicked, charming eyes,  
When she looks up, show kind surprise ;  
I, like an awkward, foolish clown,  
When she looks up must needs look down.

Oh ! the pretty, pretty creature ! &c.

Despair gives courage oft to men,  
And if she smile, why then, why then,—

Oh ! the pretty, pretty creature ! &c.



# THE PRETTY CREATURE.

(STEPHEN STORACE.)

*Allegro vivace.*

Voice.

Piano.

*ff*

*mf*

*rall.*

*mf a tempo*

pret-ty, pret-ty crea-ture! When I next do meet her,

No more like a clown Will I face her frown, But

gal - lant - ly will I treat her, — But gal - lant - ly

*f*

will I treat her. — Oh! the pret - ty, pret - ty, prut - ty,

*pp parlando*

*f*

*pp*

pret - ty, pret - ty crea - ture, Oh! the pret - ty, pret - ty,

*rall*

*p a tempo*

*colla voce*

*pp a tempo*

pret - ty, pret - ty crea - ture. —

*ff*

But

then her wick-ed, charm-ing eyes, When she looks up,— show

kind sur-prise; I, like an awk-ward, fool-ish clown,

I, like an awk-ward, fool-ish clown, When she looks up,— must

needs look down. Oh! the pret-ty, pret-ty

crea-ture. When I next do meet her, No—



more like a clown Will I face her frown, But gal.lant.ly will I treat her,

But gal.lant.ly will I treat her. Oh! the pret.ty,

pret.ty, pret.ty, pret.ty pret.ty crea.ture, Oh! the pret.ty, pret.ty,

pret.ty, pret.ty crea.ture.

*terrible*

Des-pair gives cour-age oft to

men, And if she smile, why then, why then,- And if she smile, why

then, why then, why then, why then, why then, why then, Oh, the pret-ty, pret-ty

crea-ture! — When I next do meet her, No

more like a clown Will I face her frown, But gal-lant-ly

will I treat her, But gal-lant-ly will I

treat her. Oh! the pret-ty, pret-ty, pret-ty, pret-ty, pret-ty

*pp parlando*

crea- ture, Oh! the pret-ty, pret-ty, pret-ty, pret-ty

*rall.* *colla voce* *ff* *f animato*

crea- ture. Presto.





## MARY OF ALLENDALE.

---

Oh! have you seen the blushing rose,  
The violet sweet, or lily pale?  
Fairer than any flower that blows  
Is Mary Gray of Allendale.

'Twas underneath yon hawthorn shade  
That first I told the tender tale;  
But now low lies the lovely maid,  
Sweet Mary Gray of Allendale.

Bleak blows the wind, keen beats the rain  
Upon my cottage in the vale;  
Long shall I mourn, a lonely swain,  
For Mary Gray of Allendale.

## MARY OF ALLENDALE.

(HOOK.)

Andante con espressione.

Voice.

Piano.

First system of the musical score. The voice part has a whole rest. The piano accompaniment begins with a triplet of eighth notes in the right hand and a single eighth note in the left hand, followed by a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system ends with a piano dynamic marking 'p'.

Second system of the musical score. The voice part enters with the lyrics "Oh! have you". The piano accompaniment continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system ends with a mezzo-forte dynamic marking 'mf'.

Third system of the musical score. The voice part continues with the lyrics "seen the blushing—rose,— The vio—let". The piano accompaniment continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand.

Fourth system of the musical score. The voice part continues with the lyrics "sweet, or li—ly pale? Fair—er than". The piano accompaniment continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand.

Ed.

\*

a - ny - flow'r - that blow - is Ma - ry Gray,

*colla voce*

Ma - ry, is Ma - ry Gray of

*p* *cresc.* *senza rall.* *pp*

Al - len - dale.

*mf* *a tempo*

'Twas un - der - neath yon haw - thorn shade That first I

*pp* *cresc.*

two Pedals



told the ten - der - tale; But now — low

*pp*

*rall*

*pp*

*con Qd.*

lies — the love - ly maid, Sweet Ma - ry

*colla voce*

Gray, Ma - ry, Sweet Ma - ry Gray of

Al - len - dale.

*3*

*3*

*accel. a poco*

Bleak blows the wind, — and keen — beats the

*accel. a poco*

rain — Up — on — my cot — tage

*rall.*

in — the — vale; Long shall I mourn, a

*colla voce* *rall. molto*

lone — ly swain, — For Ma — ry Gray, My Ma —

— ry, Sweet Ma — ry Gray of Al — len — dale. —

*pp*



## WHEN DULL CARE.

---

THIS great world is a trouble  
Where all must their fortunes bear;  
Make the most of the bubble,  
You'll have but neighbour's fare.  
Let not jealousy tease ye,  
Think of nought but will please ye,  
What's gone, 'tis but in vain  
To wish for back again.

When dull care does attack you,  
Drinking will those clouds repel;  
Four good bottles will make you  
Happy,—they rarely fail;  
If a fifth should be wanted,  
Ask the gods, 'twill be granted;  
Then you'll easily obtain  
A remedy for your pain.



# WHEN DULL CARE.

(RICHARD LEVERIDGE)

*Pomposo.*

Voice.

Piano.

The musical score is written for voice and piano. The key signature is G major (one sharp). The time signature is common time (C). The piano part begins with a *Pomposo* tempo marking. The first system shows the piano accompaniment with a *ff* dynamic. The second system continues the piano part with a *ff* dynamic. The third system introduces the voice part with the lyrics "This great world is a trouble Where all must their". The piano part continues with a *p a tempo* marking. The fourth system shows the voice part continuing the lyrics and the piano part with a *mf* dynamic.

for - tunes bear; Make the most of the bub - ble, You'll

have but - neigh - bour's fare. Let not

*colla voce* *a tempo* *mf* *f*

jea - lou - sy tease ye, Think of nought but will please ye,

*p* *Red.*

What's gone, 'tis but in vain To wish for back a -

*cresc.* *f* *colla voce*

- gain.

*ff* *a tempo*

First system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The piano part includes several measures with a 'V' marking, likely indicating a breath mark or a specific articulation. The system concludes with a fortissimo (*ff*) dynamic marking.

Second system of the musical score. The vocal line begins with a tenor (*ten.*) marking. The piano accompaniment includes a *rit.* (ritardando) marking. The system concludes with a *Red.* (Reduction) marking.

Third system of the musical score, containing the first line of lyrics. The vocal line starts with a *pp* (pianissimo) dynamic. The lyrics are: "When dull care does at - tack you, Drink - ing will those". The system concludes with a *Red.* (Reduction) marking.

Fourth system of the musical score, containing the second line of lyrics. The vocal line starts with a *f* (forte) dynamic. The lyrics are: "clouds re - pel, Four good bot - tles will make you".

Fifth system of the musical score, containing the third line of lyrics. The vocal line starts with a *ten* (tenor) marking. The lyrics are: "Hap - py, they rare - ly fail; If a". The piano accompaniment includes a *colla voce* marking and a *p a tempo* marking. The system concludes with a *pp* (pianissimo) dynamic and a *Red.* (Reduction) marking.

fifth should be want - ed, Ask the gods, 'twill be grant - ed;

Then you'll ea - si - ly ob - tain A re - me - dy — for your

pain, If a fifth should be want - ed,

Ask the gods, 'twill be grant - ed; Then you'll

ea - si - ly ob - tain A re - me - dy — for your pain.

*ff* *f* *ad lib.* *colla voce* *ff*





## A PASTORAL.

---

Flocks are sporting, doves are courting,  
Warbling thrushes sweetly sing,  
    Ah! Ah!  
Joy and pleasure without measure  
Heralds in the lovely spring.  
    La la la la.

Gentle zephyr, silent glades,  
Purling streams and cooling shades,  
Senses charming, pain disarming,  
Love each tender heart invades.  
Dancing, singing, piping, springing,  
With our mirth the valleys ring.  
    Ah! Ah! &c.

## A PASTORAL.

(CAREY)

Gaily.

Voice.

Piano.

The musical score is written for Voice and Piano. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo/style marking is 'Gaily.'.

**First System:** The Voice part has a whole rest. The Piano part features a treble and bass staff. The treble staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, A4, G4, F4, E4, D4, C4. The bass staff has a bass line starting with a quarter note G2, followed by eighth notes A2, Bb2, A2, G2, F2, E2, D2, C2. Dynamics include *ff* and *p*.

**Second System:** The Voice part has a whole rest. The Piano part continues the melody. The treble staff has a quarter note G4, followed by eighth notes A4, Bb4, A4, G4, F4, E4, D4, C4. The bass staff has a bass line starting with a quarter note G2, followed by eighth notes A2, Bb2, A2, G2, F2, E2, D2, C2. Dynamics include *p* and *mf*.

**Third System:** The Voice part has a whole rest. The Piano part continues the melody. The treble staff has a quarter note G4, followed by eighth notes A4, Bb4, A4, G4, F4, E4, D4, C4. The bass staff has a bass line starting with a quarter note G2, followed by eighth notes A2, Bb2, A2, G2, F2, E2, D2, C2. Dynamics include *mf*.

**Fourth System:** The Voice part has a whole rest. The Piano part continues the melody. The treble staff has a quarter note G4, followed by eighth notes A4, Bb4, A4, G4, F4, E4, D4, C4. The bass staff has a bass line starting with a quarter note G2, followed by eighth notes A2, Bb2, A2, G2, F2, E2, D2, C2. Dynamics include *mf*.

**Lyrics:**

Flocks are sport - ing, doves are  
 court - ing, Warb - ling thrush - es sweet - ly

sing, Ah!

Ah!

Joy and plea - - sure with - out

mea - sure Her - - alds in — the love - ly spring,



Her-alds in \_\_\_\_\_ the love-ly spring. La la la la

*f*

*mf*

la la la la la la La la la la

*pp*

*pp*

la la la la la la La la la la la la la

*cresc.*

*cresc.*

La la la la la la la la la la La la la la

la la la

8

*f*

*ff*

*f*

*p* *Slower.*

Gentle ze - phyr,

*p meno mosso*

*Red.* *Red.*

si - lent glades, — Purl - ing streams and cool - ing

*Red.* *Red.*

shades, Sen - ses charm - ing, pain dis - - arm - - ing,

Love each ten - der heart in - vades.

Danc - ing, sing - - ing, pip - ing,

spring - ing. With our mirth the val - leys ring,

Ah! Joy and

plea - - sure with - out mea - - sure Her - - ald

in the love - - ly spring, Her - ald in the

love - - ly spring. La la la la la la la

*colla voce* *mf a tempo* *mf*



la la la la La la la la la la la

*pp*

*pp*

la la la la La la la la la la la

La la la la la la la La la la la

*accel.*

*8.*

*accel.*

*tr.* *tr.* *tr.* *tr.* *ff* La ah!

*f a tempo*

*pp*

*pp*

## FALSE PHILLIS.

---

EXACT to appointment I went to the grove  
To meet my fair Phillis, and tell tales of love ;  
But judge of my anguish, my rage and despair,  
When I found on arrival no Phillis was there.

I waited awhile, which increased but my rage,—  
With lovers you know ev'ry moment's an age,—  
I sighed and I cried, and I looked far and near,  
But in vain was my looking—no Phillis was there !

To wait any longer I thought was in vain,  
So I trudged o'er the fields to my cottage again ;  
When oh ! to my grief, in a grove that was near,  
I beheld the false Phillis with Damon was there.

I glowed with resentment, and proudly passed by,  
When, sweet as the morning, young Kate caught my eye ;  
I told her my story—*she* banished my care :  
Bade me go to the grove—she would surely be there.

## FALSE PHILLIS.

Gracefully

Voice.

Piano.

Ex - act to ap - point - ment I went to the

grove, To meet my fair Phil - lis, and tell tales of love, —

But judge of my an-guish, my

rage and des-pair, When I found on ar-ri-val no

*ten.*

*culla voce*

Phil-lis was there.

*mf*

I wait-ed a-while, which in-

*p*



creased but my rage, With lov - ers, you—

know ev' - ry mo - ment's an age,

I sighed and I cried, and I

looked far and near, But in vain was my look - ing, no

Phil - lis was there!

*a tempo*

To wait a - ny long - er I

*mf*

thought was in vain, So I trudged o'er the fields to my

cot - tage a gain; When

*tr*

*ten f deciso*

Oh! to my grief, in a grove that was near, I be -

*colla voce*

- held the false Phil - lis with Da - mon was there.

*mf*

*ff*

I

*pp*

glowed with re - sent - ment, and proud - ly passed by, When,

*poco rall.*

sweet as the morn - ing, young Kate caught my

*pp* *colla voce*

eye; I told her my

*mf* *a tempo* *p* *tr#*

sto - ry, she ban - ished my care; — Bade me go to the

*pp* *a tempo* *p* *colla voce* *a tempo* *p*

grove, she would sure - ly be there.

*f ten.* *accel.* *f* *accel.* *sf* *sf* *ff*





## RALPH'S RAMBLE TO LONDON.

---

I AM a poor innocent clown,  
And lately I rambled to town,  
For I've heard the folks say  
'Twas a place fine and gay,  
And I wanted to view it, I own.

I went to a place called the play,  
Where I thought I should see something gay,  
But they murdered a king,  
Which I thought a strange thing,  
Yet the people went laughing away !

The finest of all the gay sights  
Was a place with a number of lights,  
Where they fiddle and sing  
Like the birds in the spring,  
And harmony pleasure invites.

The lights are all stuck in the trees,  
And the folks buzz about like the bees ;  
While down in the shade  
The mill and cascade  
Is sweetly adapted to please.

I wish from my heart, I must own,  
We had such a place at *our* town ;  
Or else at the fair,  
That it could be brought there,  
It would pay well for bringing it down.

## RALPH'S RAMBLE TO LONDON.

Gaily.

Voice.

Piano.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The tempo/mood is indicated as 'Gaily.' The score is divided into four systems. The first system shows the voice part with a whole rest and the piano part with a forte (*ff*) dynamic. The second system continues the piano accompaniment with a piano (*p*) dynamic. The third system features the voice part with a melodic line and the piano part with a sustained accompaniment. The fourth system includes the vocal line with the lyrics 'am a poor in - no - cent clown, — And late - ly I ram - bled to' and the piano accompaniment. The score concludes with a final cadence in the piano part.

am a poor in - no - cent clown, — And late - ly I ram - bled to

town, — For I've heard the folks say 'Twas a place fine and gay, And I

want-ed to view it, I own. — For I've heard the folks say 'Twas a

place fine and gay, And I want-ed to view it, I

own. —

went to a place called the play, — Where I thought I should see something



gay, — But they murdered a king, — Which I thought a strange thing. Yet the

*f*

*colla voce*

*rall.*

peo - ple went laugh - ing a - way! — But they

*pp*

mur - dered a king, — Which I thought a strange thing. Yet the

*rall.*

*a tempo*

*f*

*colla voce*

peo - ple went laugh - ing a - way! —

*pp*

*ff*

The

fin-est of all the gay sights. Was a place with a num-ber of

lights. Where they *meno* fid-dle and sing Like the birds in the spring; And

*p* *colla voce*

har-mo-ny plea-sure in-vites; Where they fid-dle and sing Like the

*mf a tempo* *p*

birds in the spring, And har-mo-ny plea-sure in-

*p* *f*

-vites. The

*f*

lights are all stuck in the trees, And the folks buzz a-bout like the

*p sostenuto*

bees; While down in the shade The mill and cas-cade Is

*pp* *colla voce* *pp*

sweet-ly a-dapt-ed to please; While down in the shade The—

*pp*

mill and cas-cade Is— sweet-ly a-dapt-ed to please.

*colla voce* *f a tempo*

*pp*

*f*  
wish from my heart, I must own, ——— We had such a place at our

*mf*

*f* *ten.* *a tempo*  
town; — Or — else at the fair, That it could be brought there, It would

*f rall. colla voce*

*parlando* *ff*  
pay well for bring - ing it down; — Or — else at the fair, That it

*p a tempo* *ff*

*animato*  
could be brought there, It would pay well for bring - ing it

*animato* *p*

down. ———

*f* *presto*





## MY LOVELY CELIA.

---

My lovely Celia, heav'nly fair,  
As lilies sweet, as soft as air ;  
No more then torment me, but be kind,  
And with thy love ease my troubled mind.

O, let me gaze on your bright eyes,  
Where melting beams so oft arise ;  
My heart is enchanted with thy charms,  
O, take me, dying, to your arms.

## MY LOVELY CELIA.

(GEORGE MONRO.)

With expression.

Voice.

Piano.

My love - ly - Ce - lia, heav'n - ly - fair, As li - lies

sweet, as soft - as air; No more then tor - ment me,

but - be kind, And with - thy love ease my trou - bled

*mf* *pp* *cresc.* *rit.* *colla voce*

*f a poco accel.*

mind. O, let me

*a tempo*

*mf*

*Red.*

gaze — on ~~the~~ *Thy* bright eyes, Where melt - ing beams so

oft — a - rise; My heart is en - chant - ed with — thy

*rall.* *pp* *rall. al fine* *p*

charms, O, take — me, dy - ing — to — ~~thy~~ *Thy* arms. —

*rall.* *pp* *colla voce* *a tempo*





## AH! WILLOW.

---

To the brook and the willow that heard him complain,  
Ah! willow, willow!  
Poor Colin went weeping and told them his pain;  
Ah! willow, willow!

“Dear stream, if you chance by her pillow to creep,  
Ah! willow, willow!  
Perhaps your soft murmurs may lull her to sleep,  
Ah! willow, willow!”

## AH! WILLOW.

**Voice.** *Lento.*

**Piano.** *con dolore* *mf* *p*

To the brook and the wil - low\_ that\_

heard him com - plain, Ah! wil - low, wil - low! Poor

Col - in went\_ weep - ing and told them his\_ pain; Ah!\_

wil - low, wil - - low! Ah! — wil - low, wil -

*p*

*colla voce*

*Red.*

- low!

*a tempo*

*Red.*

*pp*

"Dear stream, if you

*dolcissimo*

*pp*

*Red.*

chance by — her — pil - - low to creep, Ah!

*Red.* *Red.* *Red.* *Red.*



wil - low, wil - low! Per - haps your soft —

*pp molto sostenuto*

mur - murs may lull her to — sleep, Ah! —

*f*

wil - low, wil - low! Ah! — wil - low, wil -

*ppp*

*dim.* *ppp* *colla voce*

*Red.* *Red.*

— low!"

*a tempo*

*perdendosi* *ppp*

*Red.* *Red.*

## THE BEGGAR'S SONG.

---

How jolly are we beggars  
Who never toil for treasure ;  
We know no care but how to share  
Each day of joy and pleasure :

Come away, come away,  
Let no dismal care be found ;  
Mirth and joy never cloy  
While the sparkling wit goes round.

A fig for gaudy fashions !  
No wealth of clothes oppresses ;  
No patch or paint our beauties taint,  
We value not our dresses.

Come away, come away, &c.

We know no shame or trouble,  
The beggars' law befriends us ;  
We all agree in liberty,  
And poverty defends us.

Come away, come away, &c.

# THE BEGGAR'S SONG.

(RICHARD LEVERIDGE.)

*Gaily.*

Voice.

Piano.

*ff*

*Red.*

*p*

*ff*

*mf*

How jol - ly are we beg - gars Who

nev - er toil for treasure; We know no care but how to share Each

day of joy— and plea\_sure: *ff* Come a - way, come a - way,

*con Ced.*

Let no— dis - mal care be found; Mirth and joy ne - ver cloy

While the spark - ling wit goes round.

*ff a tempo*

A— fig for gaw - dy

*R*

fash - ions! No— wealth of clothes op - presses; No— patch or paint our



beau-ties taint, We va-lue not\_our dress-es. Come a-way.

*con Led.*

come a-way, Let no-dis-mal care be found; Mirth and joy

nu-ver cloy While the spark-ling wit goes round.

*ff a tempo*

We—

*p*

know no shame or trou-ble, The beg-gars' law be-friends us; We

all a-gree in lib-er-ty, And pov-er-ty de-fends us. Come a-way. *ff*

*p* *pp* *ff*  
*con Red.*

come a-way, Let no—dis-mal care be found: Mirth and joy ne-ver cloy

While the spark-ling wit goes round. Come a-way, come a-way. *ff*

*ff* *Red.* *Red.*

Let no—dis-mal care be found; Mirth and joy ne-ver cloy

While the sparkling wit goes round. *rall.al fine*

*f rall.al fine* *ff* *ff a tempo* *ff*

*Red.* \*



## THE TINKER'S SONG.

---

A TINKER I am, my name's Natty Dan,  
From morn till night I trudge it ;  
So low is my fate, my pers'nal estate  
Lies all within this budget.

Work for the tinkers, ho ! good wives,  
For they are lads of mettle ;  
'Twere well if you could mend your lives  
As I can mend a kettle.

The man of war, the man of the bar,  
Physicians, priests and thinkers,  
That rove up and down great London town,—  
What are they all but tinkers ?

Work for the tinkers, ho ! &c.

Those among the great, who tinker the State,  
And badger the minority,—  
Pray what's the end of their work my friend,  
But to rivet a good majority ?

Work for the tinkers, ho ! &c.

This mends his name, that cobbles his fame,  
That tinkers his reputation ;  
And thus had I time, I could prove in my rhyme  
Jolly tinkers of all the nation.

Work for the tinkers, ho ! &c.



# THE TINKER'S SONG.

(DIBDIN.)

Pomposo.

Voice.

Piano.

1. A

Tin-ker I am, my name's Nat-ty Dan, From morn till night I trudge it; So  
 (2.) man of war, the man of the bar, Phy-si-cians, priests and think-ers, That

low is my fate, My pers-nal es-tate Lies all with-in this budget.  
 rove up and down Great Lon-don town,— What are they all but tin-kers?



- mong the great who tin - ker the state, And bad - ger the min -  
mends his name, that cob - bles his fame, That tinkers his re - pu -

- or - i - ty, Pray what's the end of their work my friend, But to rivet a good ma -  
- ta - tion, And thus had I time, I could prove in my rhyme Jolly tinkers of all the

*colla voce* *colla voce*

- jor - i - ty? Work for the tin - kers, ho! good wives, For  
na - tion. Work for the tin - kers, ho! good wives, For

*f* *a tempo* *f*

they are lads of met - tle, 'Twerewell if you could mend your lives As  
they are lads of met - tle, 'Twerewell if you could mend your lives As

*p*

3<sup>rd</sup> Verse.

I can mend a ket - tle. 'Twere well if you could mend your lives As  
 I can mend a ket - tle. 'Twere

I can mend a ket - tle.

*ff*

*Red.* *\*Red.*

4<sup>th</sup> Verse.

well if you could mend your lives As

*f* *p*

*rall.*

I can mend a ket - tle.

*ff* *ff* *accel.*

*Red.*





## THE SWEET LITTLE GIRL THAT I LOVE.

---

My friends all declare that my time is mis-spent  
While in rural retirement I rove ;  
I ask no more wealth than Dame Fortune has sent,  
But the sweet little girl that I love.

The rose on her cheek's my delight,  
She's soft as the down on the dove,  
No lily was ever so white  
As the sweet little girl that I love.

Tho' humble my cot, still content gilds the scene,  
For my fair one delights in the grove ;  
And a palace I'd quit for a dance on the green  
With the sweet little girl that I love.

The rose on her cheek's my delight,  
She's soft as the down on the dove,  
No lily was ever so white  
As the sweet little girl that I love.

# THE SWEET LITTLE GIRL THAT I LOVE.

(HOOK.)

*Andante Siciliano.*

Voice.

Piano.

*mf*

*Two Pedals*

My friends all de . clare that my time is mis . pent While in  
 Tho' hum . ble my cot, still con . tent gilds the scene, For my

ru . ral re . tire . ment I rove; I ask no more wealth than Dame  
 fair one delights in the grove, And a pal . ace I'd quit for a

For . tune has sent, But the sweet lit . tle girl that I love, The  
 dance on the green With the sweet lit . tle girl that I love, The

*cresc.* *f*

sweet lit - tle girl that I love, — The rose on her cheeks my de -

*cresc.* *f*

*pp*

- light, — She's soft as the down, as the down on the dove, No

*pp*

*cresc.* [1.]

li - ly was e - ver so white, — As the sweet lit - tle girl that I

*cresc.*

|| 2. *pp*

love — sweet lit - tle girl I love. —

*pp* *pp*



## A SAILOR LOVED A LASS.

---

A SAILOR loved a lass,  
And she was fair and kind,  
But ah ! it came to pass  
*He* went, *she* stayed behind !  
Ever to be true-hearted  
A thousand times they s vore ;  
They wept, they kissed and parted,  
As many have done before.

Ah ! poor unhappy maiden,—  
She yielded to despair,  
But, nothing her grief assuaging,  
She raved and tore her hair !  
At length worn out with sorrow,  
Unable to bear her pain,—  
*She weds another to-morrow,*  
*As many will do again !*



## A SAILOR LOVED A LASS.

(STEPHEN STORACE.)

Gaily.

Voice.

Piano.

*ff*  
*con Qd.*

*f*  
A

sai - lor loved a lass, ——— And she was fair and

*mf*

*p*  
kind, But ah! it came to pass ——— He —

*p*

went, she stayed be - hind! E - ver to be true

*colla voce* *a tempo* *mf*

- heart - ed A thou - sand times they swore, They

*pp* *pp*

wept, they kissed, and part - ed, As ma - ny have done be -

*colla voce* *a tempo*

fore! But ah! it came to

*ff* *p* *con Ad.*

pass ——— He went, She stayed be - hind!

E - ver to be true - heart - ed A thousand times they swore, They

*pp*

*colla voce*

*f*

*Red.* \*

*a tempo*

wept, they kissed, and part - ed, — As ma - ny have done be -

*pp*

*a tempo sostenuto*

*f*

*Red.* *Red.*

fore! ——— They wept, they kissed, and part - ed, As

*rall.*

*a tempo*

ma - ny have done — be - fore!

*a tempo* *ff*

*red.*

*p*

Ah!

poor un - hap - py mai - den, She yield - ed to des - pair, — But,

*p*

*con red.*

*ff* *p*

noth - ing her grief as - suag - ing, She raved and tore her hair! — At

*f* *rall. pp*

length, worn out with sor - row, Un - a - ble to bear her pain, — She

*p* *rall. pp*



*ten.* *a tempo* *3*

weds a - no - ther to - mor - row, As ma - ny will do a -

*colla voce* *a tempo*

*a tempo*

- gain She weds a - no - ther to - mor - row, As ma - ny will do a -

*mf a tempo*

*Red.*

*ten.*

- gain! She weds a - no - ther to - mor - row, As

*f*

ma - ny will do a - gain! As

*a tempo* *ff* *molto accel.* *rall.*

*Red.* *Red.*

ma - ny will do a - gain!

*ff* *ff* *ff* *ff* *ff*

*Red.* *pizz.*



## SHEPHERD! THY DEMEANOUR VARY.

---

SHEPHERD! thy demeanour vary,  
Dance and sing, be light and airy.  
Would you win me, you must woo  
As a lover brave and true.  
Hums and ha's, dull looks and sighing,  
And such simple methods trying,  
Never will this heart subdue,  
I must catch the flame from you.  
Fa la la.

# SHEPHERD! THY DEMEANOUR VARY.

(THOMAS BROWN.)

*Con spirito.*

Voice.

Piano.

The musical score is written for Voice and Piano. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into four systems. The first system shows the beginning of the piece with a piano introduction. The second and third systems continue the piano accompaniment. The fourth system introduces the vocal melody with the lyrics: "Shep-herd! thy de-mean-our va-ry, Dance and sing, be". The piano part continues throughout, providing harmonic support and accompaniment for the voice. Dynamics include *f* (forte), *tr* (trill), and *mf* (mezzo-forte).

light \_\_\_\_\_ and ai - ry, Dance \_\_\_\_\_

and sing, Dance, be

light \_\_\_\_\_ and ai - ry.

Would you win me, you \_\_\_\_\_ must woo \_\_\_\_\_

As \_\_\_\_\_ a lov - er brave and true,

Would you win me, you must woo

*p*  
*Leg.*

As a lover brave and true.

*rall. tr*  
*colla voce*  
*a tempo*  
*f*  
*rall.*

Slower. parlando  
Hums and ha's, dull looks and sighing,

*p sostenuto*  
*con Leg.*

And such simple methods trying, Never will this

*ten.*  
*rall.*  
*a tempo*  
*f*  
*a tempo*  
*mf*

heart subdued, I must catch the flame from you, Must



catch the flame from you.

*ff* Fa la la, Fa la la la la la la — *pp* Fa la la, Fa la la la la la la

*ff* Fa la la, Fa la la la la la la, *tr* fa la la la.

*f* *tr* Shep-herd! thy de-meas-ure va-ry, Dance and sing, be

*Risolto*



light and ai - ry, Dance

and sing, Dance, Be

light and ai - ry, Dance Be

light and ai - ry.

*Presto.*

*colla voce* *ff*

## WHILE THE FOAMING BILLOWS ROLL.

---

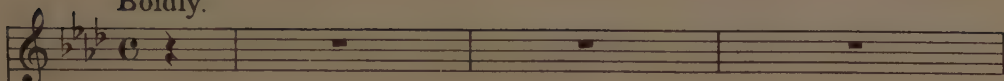
"COME, come, my jolly lads, the wind's abaft,  
Brisk gales our sails shall crowd ;  
Come, come, my jolly lads, now haul the boat,"  
The bo's'un pipes aloud.  
The ship's unmoor'd, all hands on board,  
The rising gale fills every sail,  
The ship's well mann'd and stored,—  
Then bring the flowing bowl !  
Fond hopes arise, the girls we prize  
Shall bless each jovial soul ;  
The can boys bring, we'll laugh and sing,  
While the foaming billows roll.

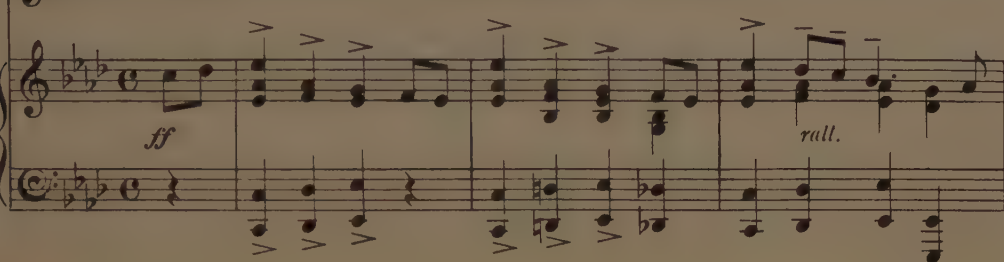
Tho' to the Spanish coast we're bound to steer,  
We'll still our rights maintain ;  
Then bear a hand, be steady, boys,  
Soon we'll see Old England once again.  
From shore to shore, while cannons roar,  
Our tars shall show the haughty foe  
Britannia rules the main.  
Then bring the flowing bowl !  
Fond hopes arise, the girls we prize  
Shall bless each jovial soul ;  
The can boys bring, we'll laugh and sing,  
While the foaming billows roll.

# WHILE THE FOAMING BILLOWS ROLL.

(LINLEY.)

**Boldly.**

Voice. 

Piano. 

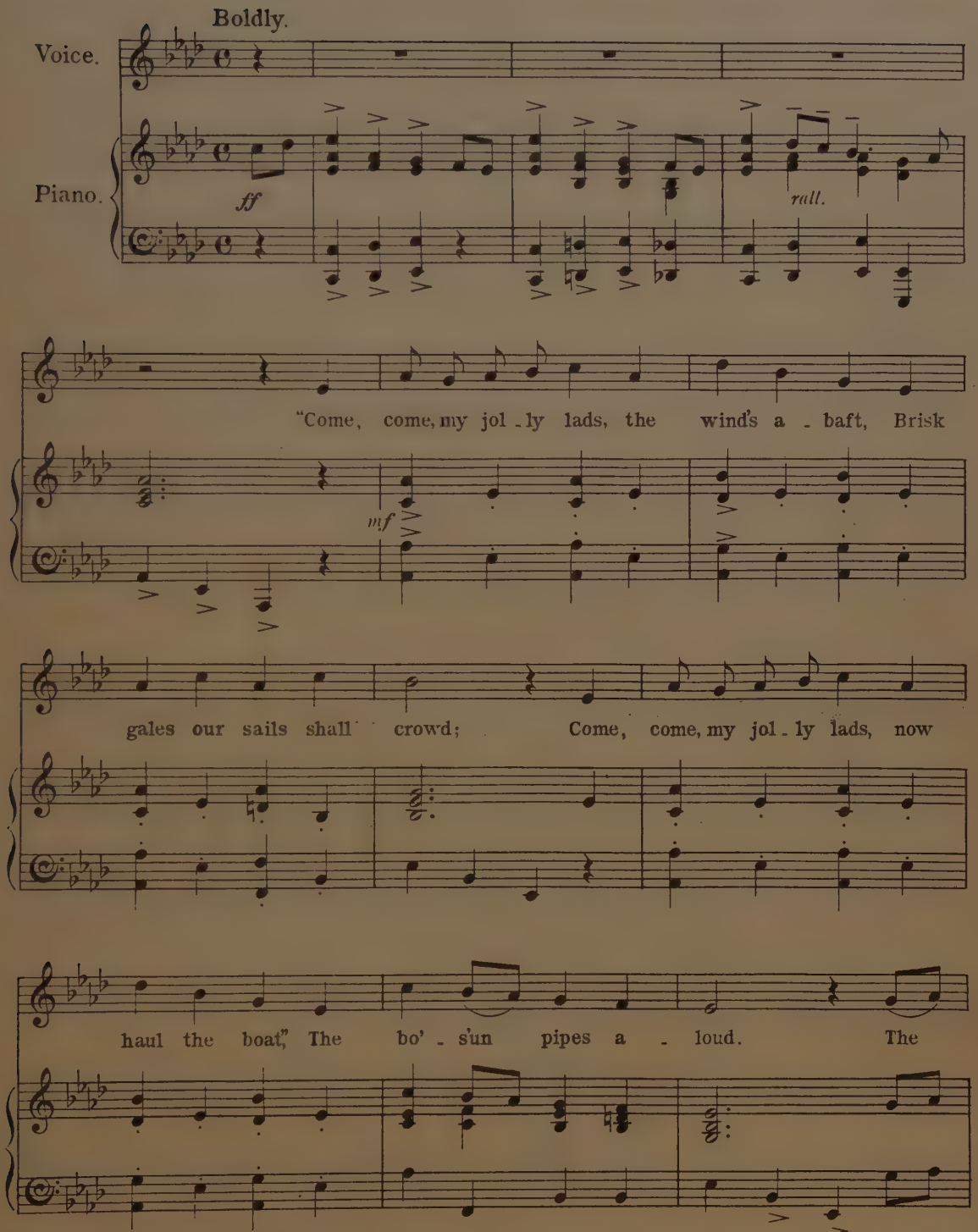
*ff* *rall.*

"Come, come, my jol - ly lads, the wind's a - baft, Brisk

*mf*

gales our sails shall crowd; Come, come, my jol - ly lads, now

haul the boat," The bo' - sun pipes a - loud. The



ships un - moor'd, all hands on board, The ris - ing gale fills

ev' - ry sail, The ship's well mann'd and stored, - Then

*rall.* *f tempo*

*colla voce*

bring the flow - ing bowl! Fond hopes a - rise, the girls we prize Shall

*mf* *tempo*

bless each jo - vial soul; The can boys bring, we'll

*colla voce*

laugh and sing, While the foam - ing bil - lows roll.

*ff rall.* *ff rall.*



*f* *rall.* *a tempo*

Tho' to the Spanish coast we're bound to steer, We'll still our rights main-

*mf*

-tain, Then bear a hand, be steady, boys, Soon we'll see Old

Eng-land once a - gain. From shore to shore, while

*cresc.* *f* *cresc.* *f*

can - nons roar, Our tars shall show the haugh-ty foe Brit.

*ff*



*rall.* *f tempo*

- tan - nia rules the main. Then bring the flow - ing

*colla voce* *tempo*

*mf*

bow! Fond hopes a - rise, the girls we prize Shall

bless each jo - vial soul; The can boys bring we'll

*colla voce*

*ff rall.*

laugh and sing, While the foam - ing bil - lows roll.

*colla voce* *ff rall.* *ff* *ff* *ff*

*Red.* \*



## PHILLIS HAS SUCH CHARMING GRACES.

---

PHILLIS has such charming graces,  
Beauty triumphs in her eye ;  
If not for me her caresses,  
I must love her though I die.

Phillis has such charming graces,  
For her smile I pine and sigh.

Lovely Phillis, thou fair destroyer,  
Ease my troubled love-sick mind,  
Smile upon a hopeless lover,  
Cease to charm, or else be kind.

Phillis has such charming graces,  
I must love her though I die.

# PHILLIS HAS SUCH CHARMING GRACES.

(ANTHONY YOUNG.)

Gracefully.

Voice.

Piano.

*mf*

*con Ped.*

Phil - lis - has - such

charm - ing - gra - ces, Beau - ty tri - umphs in - her

eye; If - not for me - not for me her ca - ress - es, I - must

*pp*

*a tempo*

love her though I ——— die. Phil - lis has ——— such

*a tempo*

*molto sostenuto*

charm - ing gra - ces, For her smile I pine and ———

sigh.

*a tempo*

*accel. a poco*

Love - - ly Phil - lis, thou fair ——— des -

*accel. a poco*

*f*

- troy - - er, Ease my trou - bled love - - sick

*f*

*Red.* \* *Red.*



mind, Smile up on a hope - - less

*p*

lov - er, Cease to charm, or else be -

Tempo I.

kind. Phil - lis has such charm - - ing

gra - ces, I must love her though I die.

*pp*

*pp*

*Red.*

*f* rall. al fine

I must love her though I die.

*f*

*colla voce*

*Red.*

## THE HAPPY LOVER.

---

How blest is a lover  
Whose torments are over,  
His fears and his pain ;  
When Chloe gaily smiling,  
His anguish beguiling,  
Repents her disdain.

Transported with pleasure,  
I gaze on my treasure,  
And gladden my sight ;  
When she gaily smiling,  
My anguish beguiling,  
Augments my delight.

## THE HAPPY LOVER.

*Tenderly.*

Voice.

Piano.

*mf* *cresc.*

*con Ped.*

How blest is a

*con Ped.*

lo - ver Whose tor - ments are o - ver, His fears and his

*pp* *f*

pain, His fears and his pain; When Chlo - e gai - ly

*pp*

*accel. a poco*

smil - ing, His an - guish be - guil

*colla voce* *accel. a poco*

*Red.* *Red.*

*cresc.* *ten.* *3*

ing, be - guil - ing, Re -

*rall.* *colla voce* *f* *3*

*cresc. molto* *f* *3*

*Red.*

- pents her dis - dain.

*p a tempo* *3*

*cresc.* *3* *3* *3* *3* *f* *3* *3* *3* *senza rall.*

*poco accel* *f*

Trans - por - ted with plea - sure, I

*mf* *f*

*con Red.*



gaze on my trea - sure And glad - den my sight, And

glad - den my sight; When she gai - ly

smil - ing, My an - guish be - guil *a tempo accel. a poco*

*colla voce* *cresc.*

- ing, be - guil *f* *rall.* *colla voce* *f* *colla voce* *Aug -*

- ments my de - light.

*lento* *a tempo*

*Red.* *Red.* *Red.*



## THE FORSAKEN MAID.

---

CÆLIA, in the shade reclining,  
Cried, "Alas! how hard my lot!  
Sure 'tis almost past declining,  
That I thus should be forgot.  
Colin fondly sighs for Kitty;  
Chloe is young Damon's flame!  
Kissing, courting, all so pretty,—  
I'm neglected—what a shame!"


"I must own that Kitty fair is,  
Ruby lips and sparkling eyes!  
Look at me, you'll think that there is  
Charm that might a heart surprise;  
Artful Chloe, each beguiling,  
Beauty has not more than me!  
Though to all she's always smiling,  
I can smile as well as she!"


Youthful Strephon, overhearing,  
Was resolved to take her part;  
To the fair one soon appearing,  
Kindly soothed her aching heart.  
Cælia sits no longer wailing;  
Free'd from sorrow and despair,  
Strephon's words were so beguiling,  
She's the blithest of the fair.

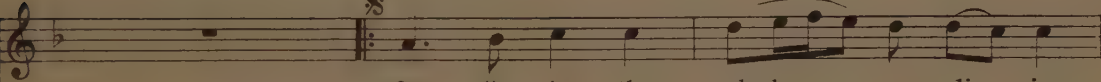
# THE FORSAKEN MAID.

(THOMAS SMART.)

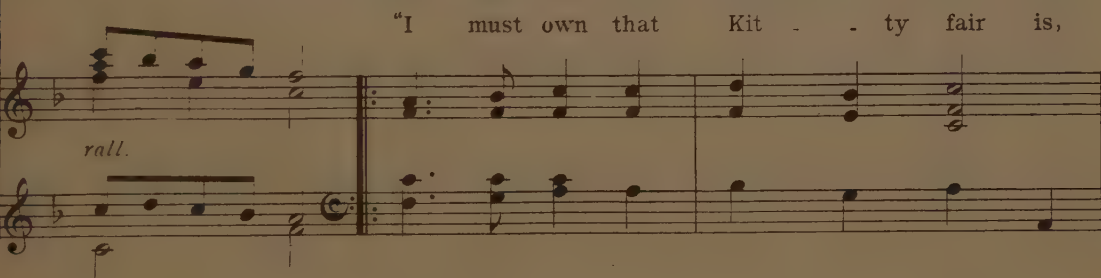
**Brightly.**

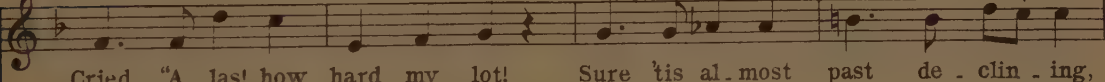
Voice. 

Piano. 

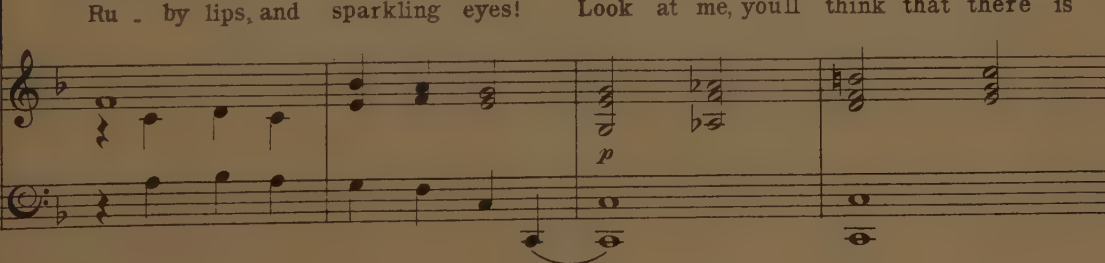


Cæ - lia, in the shade — re - clin - ing,  
"I must own that Kit - - ty fair is,





Cried "A - las! how hard my lot! Sure 'tis al - most past de - clin - ing,  
Ru - by lips, and sparkling eyes! Look at me, you'll think that there is



That I thus should be for-got.  
Charm that might a heart sur-prise;

Co - lin fond-ly sighs — for Kit - ty; Chlo - e is young Damon's flame!  
Art - ful Chlo-e, each — be - guil - ing, Beau-ty has not more than me!

*p*

Kissing, court-ing, all so pret - ty, — I'm neglect - ed — what a shame!"  
Tho' to all she's al - ways smil-ing, I can smile as well as she!"

*rall.* *a tempo*

*p* *rall.* *a tempo*

*Pedal*

*D. C. al*

Youth - ful Stre - phon, o - ver - hear - ing, Was re - solved to take her part;

To the fair one soon ap - pear - ing, Kind - ly sooth'd her ach - ing heart.

*f* Cae - lia sits no long - er wail - ing,

Free'd from sor - row and des - pair, Stre - phon's words were so be - guil - ing,

*pp*

*f a tempo* She's the blith - est of the fair.

*f a tempo* *ff*

## THE SAILOR'S LIFE.

---

A SAILOR'S life's the life I trow,  
He works now late now early ;  
Now up, now down, now to and fro :  
What then ? he takes it cheerly.

When perils gather round,  
All sense of danger's drowned,  
We despise it to a man ;  
We sing a little, and laugh a little,  
And work a little, and play a little,  
And fiddle a little, and foot it a little,  
As bravely as we can.

If howling winds and roaring seas  
Give proof of coming danger,  
We view the storm, but rest at ease,  
For fear's to Jack a stranger.

When perils gather round, &c.

But think not that our life is hard,  
Though storms at sea ill-treat us ;  
For coming home's a sweet reward,  
When wives and sweethearts greet us.

When perils gather round, &c.



# THE SAILOR'S LIFE.

Cheerfully.

Voice.

1. A  
2. If

sail - or's life's the life I trow; He works now late now ear - ly; Now  
how - ling winds and roar - ing seas Give proof of com - ing dan - ger, We

up, now down, now to and fro: What then? he takes it cheer - ly. When  
view the storm, but rest at ease, For fear's to Jack a stran - ger. When

*colla voce*

*f rall.*

pe - rils ga - ther round, All sense of dan - gers drowned, We des -  
pe - rils ga - ther round, All sense of dan - gers drowned, We des -

*f rall.*

*a tempo*

- pise it to — a man; } We sing a lit - tle, and laugh a lit - tle, And  
- pise it to — a man; }

*colla voce* *a tempo*

work a lit - tle, and play a lit - tle, And fid - dle a lit - tle, and

1.

foot it a lit - tle, As brave - ly as — we can. We

2.

can.

*ff*

3. But think not that our

life is hard, Though storms at sea ill - treat us; For

com - ing home's a sweet re - ward, When wives and sweethearts greet us, When

*ten.*

*colla voce*

*f* *rall.*

pe\_rils ga\_ther round All sense of dan\_ger's drowned, We des\_

*f* *rall.*

*a tempo*

\_pise it to a man; We sing a lit\_tle, and laugh a lit\_tle, And

*colla voce* *a tempo*

work a lit\_tle, and play a lit\_tle, And fid\_dle a lit\_tle, and

foot it a lit\_tle, As brave\_ly as we can, We sing a lit\_tle and



laugh a lit - tle, And work a lit - tle, and play a lit - tle, And

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords supporting the melody.

fid - dle a lit - tle, and foot it a lit - tle, As brave - ly as we

The second system of the musical score. The vocal line continues with quarter notes E5, D5, C5, B4, and A4. The piano accompaniment maintains the eighth-note accompaniment pattern, with chords that provide harmonic support to the vocal melody.

can, As brave - ly as we can, As brave - ly as we

*ten.*

*colla voce ff*

The third system of the musical score. The vocal line includes a tenor line (marked *ten.*) and continues with the phrase "can, As brave - ly as we can, As brave - ly as we". The piano accompaniment features a more complex texture with chords and moving lines. Dynamic markings *colla voce* and *ff* are present.

can.

*ff a tempo*

*ff ff*

The fourth system of the musical score. The vocal line concludes with a long note marked *can.*. The piano accompaniment features a final chord and a *ff* marking. The piece ends with a final chord in the piano part.



## THE PLAGUE OF LOVE.

---

YES, I'm in love, I feel it now,  
And Cælia has undone me;  
And yet, I swear, I can't tell how  
The pleasing plague stole on me!

Her voice, her smile, might give th' alarm,  
Tis both perhaps have won me;  
And yet, I swear, I can't tell how  
The pleasing plague stole on me.

## THE PLAGUE OF LOVE.

(OF ARNE.)

*Con espressione.*

Voice.

Piano.

*p*

*rall.* *m.d.* *m.d.* *p*

*Red.*

Yes, I'm in love, I

feel it— now, And Cæ - lia has un - done me; And

*poco accel.*

Cæ - lia— has un done— me; And yet, I swear, I

*poco accel.*

can't tell— how The pleas - ing plague stole on me! And

*pp* *foco,*

*pp rall.* *cresc.*

yet, — I swear, I can't tell how — The pleas - ing — plague stole

*accet.* *molto rall.*

*f* *colla voce*

on me. —

*p* *a tempo*

Her voice, her smile, might give — th'a\_larm, 'Tis

*mf* *m. d.* *mf*

both per - haps have won me, Tis both per - haps have

won me, And yet, I swear, I can't tell how The

pleas - ing plague stole on me; And yet, I swear, I

can't tell how The pleas - ing plague stole on me.

## COME, LET'S BE MERRY.

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COME, let's be merry, let's be airy,  
'Tis a folly to be sad ;  
For since the world's gone mad,  
Why alone should we be wise,  
And like dull fools gaze on other men's joys ?

Let not to-morrow bring you sorrow  
While the stream of life flows on ;  
But when the cheerful day is gone,  
Still endeavour that the next  
Shall be as gay and as little perplexed.

If you have leisure, follow pleasure,  
Let not an hour of joy pass by ;  
For, as the fleeting moments fly,  
Time it will your youth decay ;  
Then try to live and enjoy while you may.



# COME LET'S BE MERRY.

*Gaily.*

Voice.

Piano.

*ff*

*rall.*

*f*

*mf*

*f*

Come, let's be mer - ry, let's be ai - ry,

'Tis a fol - ly to be sad; Come, let's be mer - ry,

let's be ai - ry, 'Tis a fol - ly to be sad.

For, since the world's gone mad, mud, mad, Why a -

- lone should we be wise, And like dull fools,

*p* *rit.* *mp*

and like dull fools, like dull fools, gaze on

*senza rall.* *f*

oth - er men's joys?

*colla voce* *a tempo*

*rall.*

*mf*

Let not to - mor - row bring you sor - row

*mf*

While the stream of life flows on; *f* Let not the

mor - row bring you sor - row While the stream of

*mf*

life flows on; But when the cheer - ful day is

*sonore*

gone, *f* Still en - dea - vour that the next

*f* *rit.*

Shall be as gay, ————— Shall be as gay, —————

*p*

This system contains the first four measures of the piece. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, with a piano (*p*) dynamic marking.

be as gay and as lit - tle per - plexed.

*mf* *f* *colla voce* *ff a tempo*

This system contains measures 5 through 8. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment includes a mezzo-forte (*mf*) marking, a forte (*f*) marking, a *colla voce* instruction, and a fortissimo (*ff*) *a tempo* marking.

This system contains measures 9 through 12. The vocal line is mostly silent, with a few notes in measures 10 and 11. The piano accompaniment continues with chords and single notes, featuring several accents (*>*) on the notes.

If you have lei - sure, fol - low

*rall.* *f* *p*

This system contains measures 13 through 16. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment includes a *rall.* (rallentando) marking, a forte (*f*) marking, and a piano (*p*) marking.

plea - sure, Let not an hour of joy pass by;

This system contains measures 17 through 20. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment includes a *rall.* (rallentando) marking and a piano (*p*) marking.



*f*

If you have lei - sure, fol - low plea - sure, Let not an

hour of joy pass by; For, as the fleet - ing

*f*

mo - ments fly, Time it will your youth de -

*f*

cay; - Then try to live, - Then try to live, -

*mf* *f*

*rall. al fine*

Then try to live and en - joy while you may.

*ff colla voce* *f* *f* *ff*













